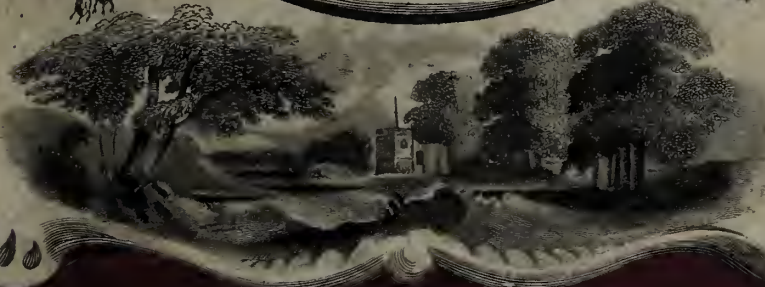




CLARK'S  
AMATEUR'S ASSISTANT.

*or Instructions in*  
Sketching from Nature  
DRAWING, TINTING,  
TRANSPARENT PAINTING.

*&c. &c.*









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Plate 10.



Published by Samuel Leigh 26, Strand, London, W.C.

THE  
AMATEUR'S ASSISTANT;

OR,  
A SERIES OF INSTRUCTIONS

IN  
SKETCHING FROM NATURE,  
THE APPLICATION OF PERSPECTIVE,  
TINTING OF SKETCHES,  
DRAWING IN WATER-COLOURS,  
TRANSPARENT PAINTING,  
&c. &c.

TO ACCOMPANY THE SUBJECTS WHICH FORM  
THE PORTABLE DIORAMA.

---

BY JOHN CLARK.

---

“ He who enlarges his curiosity after the works of Nature,  
demonstrably multiplies the inlets to happiness.”

Dr. JOHNSON.

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LONDON:  
PRINTED FOR SAMUEL LEIGH, 18, STRAND.

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M.DCCC.XXVI.

# THE HISTORY OF THE

## ROYAL NAVY

FROM THE EARLIEST PERIODS TO THE PRESENT

BY JAMES SPENCER SMITH, ESQ.

OF THE BARRISTERS AT LAW.

IN THREE VOLUMES.

LONDON: PRINTED BY J. JOHNSON, ST. PAUL'S CHURCH-YARD.

1805.

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## PREFATORY REMARKS.

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**T**HE instructions which, it is hoped, will be found in the following pages, are addressed to the amateur, and to those who are desirous of cultivating an intimacy with sketching and drawing. Sketching from nature is dwelt upon at some length, from a belief, that where a *taste* for it can be excited, the *master* is found to teach all that follows : however, a few of the leading features of linear perspective are simply defined, and their application to sketching rendered familiar.

The difficulties which usually impede the progress of amateurs in various departments of art are explained, and the methods of subduing them detailed. Directions are given for staining, tinting, and painting, with the adaptation of finished subjects to transparency ; the idea of which has been suggested by an exhibition called “ the Diorama,” which has possessed the rare excellence of having yielded delight and satisfaction to all who have witnessed the effects given to the scenes of

which that exhibition has been composed; and the design of this effort is, the promotion of that knowledge by which an increased pleasure may be experienced, either in witnessing the admirable productions of pictorial representation, or in beholding the beautiful scenes of animative nature. That the various contents may be found useful to those for whom they are more particularly intended, is the anxious wish of

THE AUTHOR.

**DIRECTIONS**  
**FOR DISPLAYING THE VIEWS**  
**IN THE**  
**PORTABLE DIORAMA.**

---

**T**AKE all the views and shades out of the box; fix the frame with the roller upright in the grooves made to receive it, and place that part of the box in front. Then fix one of the views in the frame; and to produce changes of effect, place a shade in the frame behind the view, and attach the curtain to the small rings at the top of the shade; turn the roller gradually, that the shade may recede the whole extent of the curtain. By gradually winding it up again, till the shade approaches the view, an increased variety of effects will be exhibited. The white curtain prevents an unpleasant appearance of shadow passing over the view.

When exhibited at night, an argand lamp is to be preferred, which should be placed so as to cast its greatest light where the view seems to demand it. The light should be thrown on the view exclusively, if possible. The effect will be improved in proportion as the surrounding glare can be obscured.

Shades composed of silk, sarsnet, &c. of well-chosen tints, from grey for morning to crimson for evening, produce good effect on views thus exhibited.

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THE  
AMATEUR'S ASSISTANT.

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ON SKETCHING FROM NATURE.

THE taste for drawing, which so generally prevails, is calculated to increase the desire of the amateur and the tourist to retain remembrances of the spots they have visited. Sketching from nature may be considered one of those acquirements which a little application will place within our reach.

Mr. Nicholson, in the Introduction to his admirable Series of Instruction in Drawing in Water-Colours, says, "Many of the advantages of travel are lost to, or beyond the reach of, those who are not qualified by some knowledge of art to delineate on the spot a beautiful scene in nature, or the interesting remains of ancient magnificence; a power which, by moderate application, any person may acquire."

Sir Joshua Reynolds, in his Discourses delivered at the Royal Academy, says, "When the arts were in their infancy, the power of merely drawing the likeness of any object was considered as one of its greatest efforts: the common people, ignorant of the prin-

ciples of art, talk the same language even to this day; but when it was found that every man could be taught to do this merely by the observance of certain precepts, the name of genius then shifted its application, and was given only to those who added the peculiar character of the object they represented; to those who had invention, expression, grace, or dignity; or, in short, such qualities or excellences, the production of which could not then be taught by any known and promulgated rules."

The great and liberal mind of Reynolds sought not to conceal from others the lights which *he* had perceived and felt; he therefore declared, that "nothing was denied to well-directed labour."

Labour may be a term perhaps irreconcilable to those who imagine, that by genius alone the art of delineating from nature can be acquired: alas! want of application is a real deficiency of genius! The attainment of the higher departments of art may perhaps require as much genius as knowledge; but to such extended pursuits these observations are not directed.

Dr. Knox says, "They whose natural feelings have been improved by culture, know from experience how the manners are polished, and the temper sweetened, by a well-directed study of the art of imitation."

Perhaps no quotation is necessary to shew the value of the ability to transfer to a sketch-book the resemblance of scenes or objects we shall probably have but one opportunity of beholding in nature: it is pre-eminently desirable, and it is unquestionably attainable; or if there be a preventive to the universal diffusion of the art of sketching from nature, it is to be found in imaginary difficulties.

The art by which an idea is conveyed from "Indus to the Pole" was formerly an acquisition so great, that its possessor ranked above his fellows. Time rolled on; the knowledge of writing became so widely diffused, that disgrace was attached to those who were not masters of it. This was not the effect of all-powerful genius, but of well-directed perseverance, before which a host of difficulties will quickly vanish.

Sketching from nature is without doubt a portion of the Fine Arts easily attained by all who wish to exercise the pencil for their amusement. The inducements are various, and the gratification is of a superior order. A few lines will give a better idea of a distant scene than pages of elaborate description; every effort is attended by proportionate increase of knowledge, and what is thus obtained is permanent.

Copying from nature requires no greater mental exertion than copying from a print or a drawing; and the advantages of the former are sufficiently obvious.

The pleasure derived from the sketch-book is universally acknowledged: when it is opened, who is not anxious to examine its contents? who is not delighted, if not instructed, by the information it communicates? Indeed the general concurrence of polished society has given to this department of the Fine Arts an elevation of character that places it in a prominent situation amongst those pursuits which embellish and render life delightful.

The desire to possess the power of sketching from nature, to be enabled to feel and to retain the appearances of objects, is frequently expressed: the taste and intellectual curiosity which this desire

evinces, cannot fail to meet with ample gratification; a little perseverance will prove how easily the supposed impediments may be overcome, how soon the eye and the hand become familiar with the means by which the outlines of objects are acquired.

There are some particulars worthy of notice respecting the degree of acquirement in the use of the pencil, obtained either from having received the rudiments of drawing from a master, or from the practice of copying the works of others as an amusement directed solely by tasteful inclination: in the former, what may be termed the mechanism of the art will have been obtained; in the latter, from the variety of styles that may have been imitated, a considerable knowledge of opposition of form and character will have been acquired: if to either of these be added an intimacy with art, arising from an attentive examination of the productions of different artists, or what may be more valuable, the contemplation of those instructive pictures which nature exhibits, it will be of the greatest importance to the attainment of success in sketching from nature.

In the absence of all knowledge of design, if there be inclination to pursue the study, there must be taste; and as application renders the use of the pencil familiar, the judgment will assist in communicating a manner by which to express the outlines of forms.

Let the simple subject of No. 1. Plate I. be considered as a few lines expressive of memorial, or the stenography of the view of a cottage: if it be copied, the mind should be occupied upon what each particular line is to portray, the intention of the line, and the reasons for the variety of lines; all of which tend to increase the intimacy with the subject, and prevent absurd devi-

ations; since it cannot be supposed that a line, as exhibited at the angle of a house while thought was occupied upon it, could be imitated by any other than a perpendicular line.

Diagonals and curves are subjected to similar results; proportions and relative situations of parts present themselves to the mind, if the process of copying be regulated by adherence to the due understanding of a line before it is committed to the paper. The eye and the hand are necessary to the machinery; but judgment is the directing agent: judgment improves in proportion as it is exercised; to it the eye and the hand are obedient; and, that practice makes perfect, is to be admitted in sketching from nature as readily as in any other branch of education.

Like all other studies, the art of sketching must be progressively acquired; but a pleasing style or taste in delineation is less difficult of attainment perhaps than an equal degree of proficiency in many other branches of polite education.

“They who have never observed the gradations by which art is acquired, who see only what is the result of labour and application, conclude, from their inability to do the same at once, that it is not only unattainable by them, but that it can only be performed by those who have the gift of inspiration. Such untaught minds find a vast gulf between their own powers and those of complicated art, which they are utterly unable to fathom; and they suppose that such a void can be passed only by supernatural powers.” Such were the remarks of Sir Joshua Reynolds; and they may still be reiterated, notwithstanding the advancement of general learning since the days of that great man.

The late much-esteemed Mr. Repton regretted that sketching from nature did not regularly form a branch of polite education, since the habit of investigating the beauties of nature with an artist's eye expanded the mind, and assisted it in judging more correctly of the elegancies of life.

Authorities might be multiplied in justification of the advantages to be derived from a cultivation of the Fine Arts; and books of instruction in every department are not wanting.

Notwithstanding this department of the Fine Arts finds an admirer in every person of taste, and though all who practise drawing as an amusement are aware of the advantages it possesses over copying from drawings, still there is a seeming reluctance to follow the master, so universally acknowledged as the most faithful guide. If it were asked, could a person, unaccustomed to the use of the lead-pencil, walk into the fields, and transfer to the sketch-book a view of some object? If the person could write a description of that object, the answer is yes. What! without knowledge of perspective, or the method of reducing by the eye so as to preserve proportion! Yes, unquestionably. A sketch to be made under such circumstances would require some consideration; it would at least deserve as much reflection as writing a description of the object.

This plan of proceeding would encourage a strict investigation of particulars, and suggest modes of expression adapted to give a full explanation, and may be termed the feeling necessary to convey to others an idea of the object. The author of "Waverley" could do this delightfully; but few writers are so felicitous in their descriptions.

In preparing the requisites for sketching, it is recommended to have the sketch-book secured with a clasp or two, if it be large; the paper should be what is called *stout wove drawing*. The lead-pencil should be free from grit, and capable of giving three gradations of blackness to the paper by different degrees of pressure.

Let the supposed subject be a simple cottage, as No. 1. and it is required that a sketch be taken of it by a person who could give a written description of its appearance, but who has never used a lead-pencil for the purpose of delineation. Suppose the cottage stands on a gently rising ground: can it be imagined difficult to draw a curved line to express the outline of that ground? It is not too much to expect that it might be irregularly given, since it is not a perfectly formed portion of a circle that presents itself in the object. Upon the centre of this line, or rising ground, to represent the cottage, three perpendicular lines of equal height are required to be drawn, but not at equal distances from each other; one of the openings, with the previously drawn ground line, giving three sides of a square; the other opening three sides of a parallelogram; then by drawing a straight line across the top, this figure is formed.

The person who could write a description of the object would consider it absurd to continue: he could draw thus. Then with respect to the roof, observe, that over the square opening diagonal lines form the gable; that at the other end of the parallelogram a line in agreement with that side of the gable is required; and that a straight line across the top completes the roof. The door, the window, and the chimney are but squares or parallelograms placed upright, two in the larger parallelogram, and one in the roof.

It will probably be said, that it is perfectly ridiculous to attempt to teach drawing thus: doubtless any person could proceed after this method, and could make the scolloping flourishes at either end of the cottage to represent trees; but is this called drawing? No; but it is the first step. Shew it to a third person, and mark if it be not understood immediately; and as a first attempt, consider this the first letter of the alphabet in the language of sketching from nature. But there is no perspective! Who can be expected to be conversant with grammar previous to their learning to read? Who could study Milton before the primer? Reflect on the means by which every description of learning is obtained, and it will be found, that inclination and perseverance have overcome all impediments to advancement; all is the gift of industry. Raphael painted many a picture before he became *the divine Raphael*.

Often perhaps the disappointment experienced at the commencement of sketching from nature arises from the judgment being in advance of the hand which is to execute; and this is too frequently found to produce such an improper effect on the mind, that the attempt to reconcile the execution to the judgment is relinquished. Often the contemplation of the intricacies of perspective produces a discouraging effect, for the faculties cannot act with freedom under anticipations of failure; and frequently a feeling of incompetency to express each variety of character the scene may require, has engendered feelings highly injurious to the cultivation of taste in the Fine Arts.

It has been considered, that the great impediments to success in this department of the art are to be found in the above-mentioned









discouraging particulars, and that a few plain directions might remove all imaginary difficulties in sketching: therefore it is proposed to treat on the most simple of the necessary proceedings—on linear perspective, as far as it is necessary—on character, as far as it is essential to sketching from nature. This method is adopted that the mind may not be burthened at the commencement; for though perspective be the basis of the art, and might be first considered, yet if the scene be faithfully copied, there will be no deviation from its most rigid rules.

A sketch-book, of whatever dimensions, should be a parallelogram of just proportion, or a square and a half in width by a square in height; a shape best adapted to landscape.

The object, or the scene proposed to be sketched, should at first be simple, as the cottage No. 1. Take a station from which the subject may seem to have a pleasing effect; commence with the perpendicular lines of the principal object, sketching them faintly; and in agreement with the sides of the sketch-book, lest, from the habit of inclining letters when writing, these lines take a similar inclination; then sketch the horizontal lines which describe the top and lower edges of the roof; keep these in agreement with the square form of the sketch-book, observing the proportion one part bears to another. If any inaccuracy occur, do not endeavour to obliterate it with the Indian rubber, but proceed to sketch the parts as shall seem to be more correct, keeping all the lines faint in the progress, and the correct form will appear amid the faintly sketched lines. Place the sketch occasionally further from the eye, and compare it with the object. When the general resemblance is ob-

tained, put in, with a firm hand, those lines which appear to be faithful to the object, and give all possible freedom to such redrawn lines.

This freedom may be deemed the result of long practice; but it can be attempted by drawing those lines with a rapid motion of the pencil. At times give no more than the indication of a continued line by a tremulous motion of the hand, which will cause the line to appear stronger in some parts than in others, and no way resembling a line drawn with the assistance of a ruler. A few trials will be sufficient to prove it can be easily effected, and also display its advantages over mathematically drawn lines for the purposes of sketching.

When the principal object is defined, proceed to the parts attached, taking care that lines which describe doors, windows, chimneys, and walls, are perpendicular, never putting in the decided lines till the correctness of the relative situations has been determined by previously faint sketches of the parts and comparison with the object. Then proceed to give the accessories which make up the scene; a few forms indicating the extremities of trees or bushes should be sketched with freedom: this may be produced by avoiding small forms, particularly such as approach to the figure 3, which give a stiff and harsh character to the whole; rather assume that formation of line which is given when flourishing with the pen, observing that the line thus produced by the pencil should be of the broken or tremulous description; for the exclusion of stiff or formal lines constitutes a charm in sketching. During the progress of the sketch, be particularly careful to avoid touching the

lines with the hand: this may be done by commencing as far as is consistent on the left, and finishing on the right with the foreground, on which a few strong lines may be drawn, partaking of freedom or of touch, which, by being drawn last, when the pencil has lost its point, will communicate a bolder marking, and give both delicacy and distance to the principal subject of the sketch; in all of which it is recommended to give the appearance of distinctness, rather than positive formation: for it should be remembered, that the endeavour to make out minute parts with precision during the progress of the sketch is injurious in every point of view; it impedes the freedom of execution, calls the attention from the scene as a whole, and is a cause of the loss of relative proportion. When this is discovered by an intelligent eye, the consequence is disappointment, for the resemblance is lost; a consciousness of inability to restore it creates disgust, and the sketch is rejected as a complete failure.

Mr. Gilpin says, "It is always a sign of genius to be dissatisfied with our own efforts:" but all that is unpleasant in this procedure can be avoided by advancing gradually to what may be deemed the difficulties; and it cannot be too strongly enforced on those who for a first time attempt to delineate from nature, that the subject should be simple; that the sketch should be no more than to awaken the remembrance of the object when removed from it; that since it is impossible to commence the undertaking with the confidence experience inspires, a cheerful disposition is best calculated to assist in attaining all that can be desired.

This preliminary is dwelt upon with much earnestness, as a right direction on the commencement of a journey is essential to its satisfactory termination.

On selecting the object in nature from which it is desirable to take a sketch, the best view of it demands consideration: if it can be obtained from a spot generally frequented, as a pathway or high-road, it is the more desirable, since it is more likely to be recognised by those who may afterwards inspect the sketch-book. There is no object which a lover of the arts would select for the sketch-book devoid of interest; its simplicity, its grace, its richness, its rudeness, its barrenness, all have their value, independent of their associations of character and circumstance.

If it be taken on a particular excursion, in company with some esteemed friend, the memorial of the occurrence, the scene of mental gratification, the home of those we love, these are delights that are awakened as the sketch-book presents the corresponding scenes. Nor is the pleasure unfelt by those who contemplate the views as mere transcripts of nature: they excite inquiry; they convey information; they increase the estimation in which the admirer of nature is held, and contribute much towards the stock of human enjoyment. If this be well founded, it will justify the repeated enforcement of a few principles on which the acquirement of such a power to dispense pleasure depends.

The object being selected, and the spot determined whence it is to be taken, observe the portion of the page it is to occupy, that the principal object may be judiciously placed, and the sketch cover the page. Suppose the scene before given is to receive the addition

of a few trees on the fore-ground, and a view of the sea between these trees and the cottage, as No. 2. It will be evident that there are three distinct plans or degrees of distance: first, the fore-ground; second, the cottage; and, third, the distant sea. This scene might appear too intricate for an early attempt; but it will be observed how trifling are the means by which it is effected. The second plan, or the cottage, is produced by the process before-mentioned: the lines expressing the third plan, or remote ground and the sea, should partake of the rapidly sketched line with a fine-pointed pencil, the sea in a straight line across the opening; for fine lines assist in giving the idea of distance, and should be carefully observed.

The first plan should be sketched with a pencil having a coarser point than the second, in order to give a boldness, and to detach it from the other plans: the process for the outline of the trees being as before given, the lines which describe the trunk and stem should here and there receive a repetition of touch, by bearing hard upon the line previously drawn on that side of the object opposed to the light; as also on parts of the fore-ground, where tufts of grass, or masses of stone, may seem to require power or touch, which assists in giving a spirited effect to the sketch.

With reference to the scene as it appears in nature, the strong distinction of line to express degrees of distance may not be observed; but it is justifiable to separate by such simple means, for let the scene be sketched with a pencil retaining an equal point throughout, and the effect will be comparatively insipid. Rather than dispense with this mode of detaching plans in the sketch, it

is recommended to be supplied with pencils suited to the gradations; thus, a *double-hard* for the distance, a *medium* for the second plan, and a *soft* for the fore-ground. Pencils are manufactured to suit this mode of treatment.

The advantages arising from the preservation of distances in pencil-sketching are too manifest to require further remark, and perhaps, as far as relates to simple outline, may have been sufficiently enlarged upon, since the mode of obtaining outline will be similar under all the variety of subjects. During the process of sketching, no part should be considered undeserving of attention; all should be examined with the desire to transfer characteristic likeness to the sketch-book: proceed "wisely and slow; they stumble who run fast." The time should be occupied in considering how a form can be best expressed, rather than in hastily transferring a variety of forms to the paper: hence the utility of sketching the parts faintly two or three times, in order to select the best adapted form which is to remain; and hence freedom and apparent truth in the execution. Practice will explain how little of judicious outline is necessary to preserve the resemblance of a scene, and reflection will teach the method of avoiding what is superfluous.

Let the subjects Nos. 1. and 2. be examined, and it will be obvious that no addition of lines would render either of them a better resemblance of the object as far as relates to outline; and it may be further observed, that to receive effect afterwards, all that is necessary is produced.

When a few sketches shall have been made from simple subjects in nature, with the mind occupied upon the means by which









to transcribe what the eye has received, when the judgment shall have regulated the measurements of objects, or determined their relative proportions, subjects of more intricacy may be attempted: yet let it never be forgotten, that the advance should be progressive.

Examine the scene: if it be complicated, take some detached portion on which to exercise the arrangement of form and character in their leading features; do not suffer the minute parts of a mass to interfere with its outline, since it might prove a labyrinth from which there is no escape. Confusion of line must be avoided, particularly where various masses of foliage project upon each other in diversity of character, or where a multiplicity of buildings crowd in endless intricacy. A firmly determined outline of the bolder features is all that should be attempted; clearness and simplicity are excellences which, united to faithful representation, constitute perfection in sketching.

There can be no definite directions for expressing the numerous combinations of forms which nature presents to our view: the peculiarity or manner of artists differs widely; each may possess all the fidelity and decision acquired by freedom of touch, to imitate which would be doubling the application; since every mode, however felicitous, has been acquired by long intimacy with art, and every lover of sketching will from practice obtain a means by which to express all that may be required in the exercise of the pencil.

It is usual to enrich, or even to compose, fore-grounds where nature has not appeared to furnish all that might be wished; such

as the introduction of broken ground, stones, shrubs, and trees: but these should ever be suited to the scene, and such as might have been so placed.

To obviate incongruity, a trifling removal from the spot where the view is taken will frequently furnish all that can be required to supply the fore-ground. This is connected with composition, and in request when drawings or paintings are to be made from sketches: yet to assist in calling the attention to nearer objects, a few sketches of some of the diversities in form are given, Plate III.: these minutiae it will be useful to describe; their characters are dissimilar, and of course could not be given but by assuming lines differently arranged. These are objects which should occupy the attention when copying from nature, where the due impression will be made. The oak requires serrated or angular lines; the elm, circular or protruding lines; the fir, horizontally-placed sharp angular lines; the poplar, perpendicularly-placed sharp angular lines: these, with slight occasional deviations, may convey to the mind the characteristic peculiarities of various descriptions of foliage.

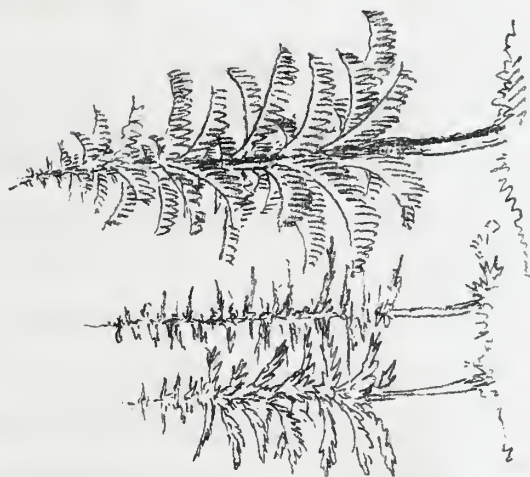
Rocks may be sketched in bold square markings; plains and rivers by horizontal lines: but the knowledge of the proper use of these lines to convey character can only be faintly obtained from written descriptions; but a mind properly stimulated by perseverance will obtain the object desired. Many are the advantages resulting from energies thus exerted; without this Claude had remained a pastry-cook.

Experience proves how ineffectual instruction is when injudiciously forced upon the mind by prejudiced teachers. Few have





Plate 3.





been taught to any valuable purpose who have not been essentially their own teachers. All that masters can do is, to shorten the period necessary to obtain a knowledge of the mechanism of art; and if there be a deficiency of ardour, it will be fortunate indeed if the pupil make any sensible progress.

It is said of Claude Lorraine, that he exerted his utmost industry to explore the true principles of his art by an incessant examination of nature; that he frequently continued in the open fields making his studies from sunrise till dusk. Vandervelde, whose forte lay in representing sea-pieces, caused himself to be bound to the mast of a vessel during a storm, that he might, without the fear of being washed overboard, contemplate the grandeur of the scene.

Such devotion to art must inevitably produce excellence; and it is strictly true of sketching, that success and gratification will be in exact proportion to the ardour with which it is pursued: hence the eye becomes familiar with the beauties of nature, the hand becomes accustomed to the characters which express them, and the improving judgment marks the general form—

“ The leading features, which the eye of taste,  
Practis'd in nature, readily transcribes.”

“ We never mean  
With close and microscopic eye to pore  
On every studied part; the practised judge  
Looks chiefly on the whole; and if the hand  
Be guided by true science, it is sure  
To guide thy pencil freely. Scorn thou then  
On parts minute to dwell; the character  
Of objects aim at, not the nice detail.”

It is worthy of notice, that serenity of mind is essential to successful efforts in sketching from nature.

“ Though the blast foretelling rain  
Comes from off the northern main;  
Though far o'er the hill and dale  
Shades of murky clouds prevail;  
Though the line thy hand would trace  
Fail to catch from beauty grace;  
Though thy pencil own the shade  
Which an absent beam hath made;  
Though thy ardour cease to flow,  
Chill'd by nature's touch of woe;  
Though thy purpose should be crost,  
E'en as bark by tempest tost,  
Vain to load thy heart with grief!  
Sighs to thee are no relief.  
Vainer still thy angry mood,  
Nature will not thus be woo'd.  
Calm retreat, await the hour  
Cheerful skies resume their power;  
Then with rapture hail the sun:  
Nature must with smiles be won.”

There are times, and few have not experienced them, in which the mind seems prepared to comprehend with avidity, to perceive beauties in nature by other eyes unseen, to feel a consciousness of delight, to feel “ the bosom's lord sit lightly on his throne:” these are happy moments for the sketch-book to receive the copied forms of objects.

Nature presents innumerable subjects for the pencil; but it is the eye of taste that will select a good scene, or what is termed a fine arrangement of parts: the ability to succeed in this will be taught by repeated trials, and there is an invaluable tuition derived from the consciousness of failure while the desire to persevere continues.

It frequently occurs, that there is a want of determination where to commence a sketch from nature: to obviate this perplexity, when the spot is selected, hold the sketch-book advanced in front, so as to see over it the extent of the scene to be copied: if it be wide, the book must be brought nearer to the eye, till it occupies the scene desired; then, while the eye glances across the book to the view, faintly mark on the paper the situations of three or four conspicuous parts of the scene, which will give the required scale for the whole. If the surface of the scene be undulated, or if buildings intervene, place the lower edge of the book so as to cut those objects horizontally, and faintly mark the prominent features in corresponding parts on the paper, and these will give the relative situations: the horizontal line may also be determined by this method, if there be no distant plain or sea in the view. Then, with these guides to the situations of particular parts of the scene, proceed to sketch the forms. Faintly mark the intervening objects, compare each part carefully while slightly sketched, and correct as may be required.

After a general idea of the parts has been transferred from nature, proceed to give the outline more determination, as before directed.

As it may be supposed this view will consist of three plans, the principal will have been sketched, forming the second; the third will be then sketched with a finer pointed pencil than the second; and the first, or fore-ground, put in with a powerful line, sufficient to detach it, observing the parts as they fall beneath the leading characters of the second plan, that each may have its relative situation in agreement with the great original.

That a degree of perfection in simple outline should be obtained previously to the study of perspective may seem a novel recommendation; but it is nevertheless advised, that the mind may not be encumbered during its struggle to adopt lines suited to the expressing of different objects in nature. Linear perspective unquestionably is the basis of the pictorial art; its principles pervade almost every object which the pencil can produce; by it is shewn on a plain surface the effect of objects receding from the eye, however complicated their form or character. Yet there are but a few leading rules applicable to sketching from nature; and these it may be presumed are operations of the mind governing parts of the delineation, rather than the positive application of geometrical exactness. These leading rules, as regulating principles, may be comprised in the following: First, the HORIZONTAL LINE, which is placed at the supposed height of the eye of the spectator, and parallel to the base line of the subject; second, the POINT OF SIGHT, which is placed on the horizontal line, and in or near the centre of the subject; third, the VISUAL RAYS, which are lines determining the receding of objects directed to their points on the horizontal line. It is intended to render these unvarying rules of linear perspective obvious

by the assistance of Plate II. There can be no rule to determine the height of the horizontal line. If it be placed high in the subject, the scene will represent what is called a bird's-eye view; if the horizontal line be placed low, or near the base of the subject, the view will be deficient in importance. Too great a proportion of sky, or of fore-ground, is equally to be rejected. The horizontal line must therefore be determined by the nature of the subject, or the taste of the delineator: in Plate X. it is assumed at about one-third the height of the paper which is to receive the sketch.

The point of sight is on the horizontal line, and in front of the spectator: all lines terminating in this point are denominated visual rays, as the diminishing of windows and doors appear on looking down a straight street of great length.

Lines which determine the diminution of objects to points of distance out of the subject are called diagonals, as the diminutions in a street diverging from that before-mentioned: these lines will find their terminating point on the horizontal line, regulated by the angle in which the diverging street is viewed. The eye of the spectator is supposed to embrace all that may be included in an angle of ninety degrees. The space occupied in the most extended sketch from nature must never exceed what is seen when looking directly to the front, otherwise there would be two points of sight, which are inadmissible.

On the circle, Plate IV. No. 2. is marked an angle of ninety degrees, which is the greatest expansion of view taken from nature: the eye placed in the centre at *a* will embrace the scene whatever the extent of vision, whether the size of the sketch be that of *b*, *c*, or *d*.

The usual angle of vision, or an angle of sixty degrees, forms an equilateral triangle; the eye being placed at the angle *A*, and the points of distance at the other two, *e* and *f*; the line connecting these may be called the horizontal line.

By Fig. 3. the ordinary proportion of a sketch-book is supposed to be represented: the size of the book may be taken agreeably to the taste of the delineator, the rules being common to all sizes. *B* is denominated the base line; because in making drawings, it is essential that this line be drawn correctly, since it regulates all lines which cross the subject as parallels to it: it is the lower edge of the sketch-book. *P, P* are perpendicular lines, which determine the truth of the upright position of the drawing; and all perpendicular lines must be drawn in agreement with them: these are the sides of the sketch-book. *H* is the horizontal line, so called from its being the boundary of vision: it is clearly defined in nature when the sea is in the extreme distance; but it exists with equal effect when the view consists of lofty hills or buildings. In scenes of nature this line ascends in agreement with the eye when a mountain is climbed, and it descends as the eye sinks into a valley: therefore this line is always on a level with the eye of the spectator who is supposed to view the scene; and to some point on this line all those lines which regulate the diminishing of objects must be drawn. *s* is the point of sight; placed directly in front of the spectator, and consequently near the centre of the sketch, it marks the spot whence the objects can be seen to the greatest advantage.

If these simple abbreviations of rules in linear perspective be examined, it will be seen that the horizontal line, and the influence

it should possess in delineation, is the most worthy of consideration. A sketch taken from nature, with a knowledge of the value of the horizontal line, will possess a correctness in the eye of taste far superior to the most elaborate drawing in which this knowledge is deficient.

Perspective is founded on truth; therefore objects cannot be arranged otherwise than as they appear in nature, without a deviation from its rules. A correct eye and an expert hand might succeed in sketching without reference to the rules alluded to; for picturesque forms in ruins, and the irregularities of precipices, present outlines and surfaces over which linear perspective can have no influence; but if any part of the building remain perfect in arch, gateway, or roof, the horizontal line and vanishing point must be attended to, or all will be confusion.

It is at the risk of being thought tedious that these particulars are dwelt upon or repeated; but an anxious desire to convey the proposed instruction will, it is hoped, justify any mode by which it can be communicated. Some persons who possess sketch-books, pencils, and palettes, have thought, or acted as if they imagined, that unless they were perfectly acquainted with geometrical projection, the restrictions of perspective would become troublesome. The danger of "a little learning" does not apply to sketching from nature.

Referring again to Plate II. on which the perspective lines are drawn, it will be seen how powerfully the visual rays operate on those parts of the building which are presented obliquely to the eye of the spectator, who is supposed to stand in front, and facing the

point of sight. The minutiæ of window, roof, gate, &c. are regulated by lines drawn from the nearest perpendiculars to the point on the horizontal line s; and it will also be seen that the minutiæ on those parts of the building which face the spectator are all drawn in lines parallel to the base B. In sketching from nature, with the knowledge of these simple rules, and calling in their aid while the eye is directed to the object and the hand transferring the variety of forms to the paper, there will be a greater degree of correctness infused, than if sketched without reference to those rules, notwithstanding all their truth existed in the objects copied from nature.

It is hoped that this will not be considered as contending for an admitted truth, but rather as a means resorted to for the purpose of enhancing the value of these simple rules of perspective. When these rules are so understood, that the knowledge of them will operate on the hand during the progress of sketching, the mind should be stored with the means by which to regulate the diminution of variously formed objects, their proper heights at different distances, and the construction of architectural parts seen obliquely; all of which, depending upon geometrical figures, have been erroneously considered as the dry and uninteresting part of the art: but the unfavourable impression this produced has been occasioned by forcing the intricacies on the attention without due preparation.

Drawing is an elegant acquisition, and the inducements to its cultivation should be rendered as pleasing as possible, more particularly as it forms a delightful portion of female education.

It is presumed that the proper time to study linear perspective is after the hand is familiar with sketching, and the eye can discover

a want of correctness. Geometrical figures then no longer alarm by their abstruseness, and there is no tedium in the investigation of their principles. The desire of improvement reconciles the mind to any reasonable method of obtaining it, and what is obtained under these circumstances is as lasting as it is valuable. To afford opportunities for such information, some of the most useful examples are inserted, that the mind may be accustomed to judge of the effects of linear perspective upon regular objects. As the case of instruments is not to be used when sketching, the examination and copying and enlarging of a few problems, with a just estimation of their value, will familiarize the hand with the essentials of compasses and rules.

### DEFINITIONS.

*Horizontal lines* are those drawn straight from left to right.

*Parallel lines* are such as are straight and equidistant.

*Perpendicular lines* are those placed upright on others, or at right angles on a horizontal line.

*Diagonal lines* are those drawn slanting; as, if two parallels be given, a line drawn from the left extremity of the lower line to the right extremity of the upper line is a diagonal.

*A square* is a figure composed of four equal lines at right angles.

*A parallelogram* is an elongated square.

*A segment* is a portion of a circular line.

*A diameter* is a right line drawn through the centre of a circle.

*A semicircle* is a circle cut by its diameter.

*A right angle* is formed by a perpendicular placed on a horizontal : a square contains four right angles.

*An obtuse angle* is more expanded than a right angle.

*An acute angle* is more contracted than a right angle.

*Intersection* is where one line crosses another.

To raise a perpendicular line.—See Plate IV. Fig. 1.

Place one point of the compasses on the line at *a*, open them to any distance, suppose as at *b*, and mark the points at either side; then from these points, *bb*, mark a segment of the circle above the line *cc*; where these segments intersect each other is mathematically perpendicular to the point *a*.

To find the points of distance.—Plate IV. Fig. 3.

The parallelogram represents a picture; *H* the horizontal line, *s* the point of sight, *D* the point of distance, or the supposed space between the eye and the picture, which is usually equal to the length of the picture. A cube placed so as to exhibit its sides in perspective would have its points of distance transferred to the horizontal line, by taking the distance from *s* to *D*, and marking it on the horizontal line, *d, d*.

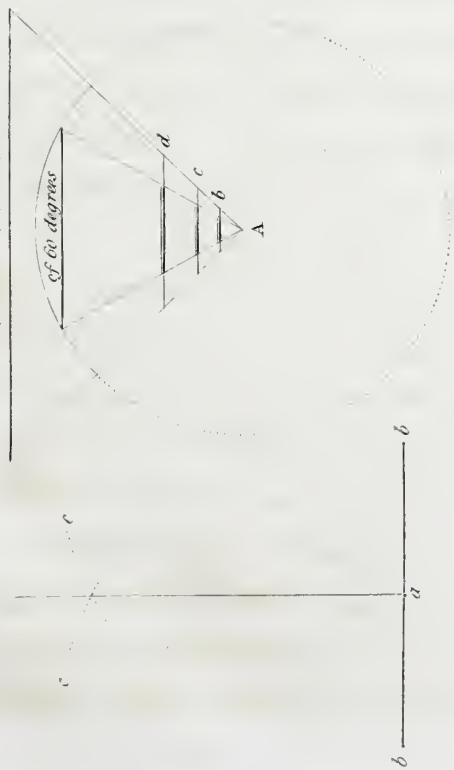
The diminishing of squares, as exhibited in a regularly constructed pavement.—Plate IV. Fig. 4.

The base line is supposed *BB*; on it mark at equal spaces from the centre, as *bb*, and with the compasses mark the points *cc* at a height chosen for the horizontal line, and draw it from *c* to *c*. In the centre place the point of sight *s*, to it draw the visual rays *BV* and *BV*, which lines give the diminishing sides of the pavement; then mark the joinings of the stones on the base line *BB*, as 1, 2, 3, 4, 5, 6, 7, and draw the lines from those marks to the point of sight *s*; raise the

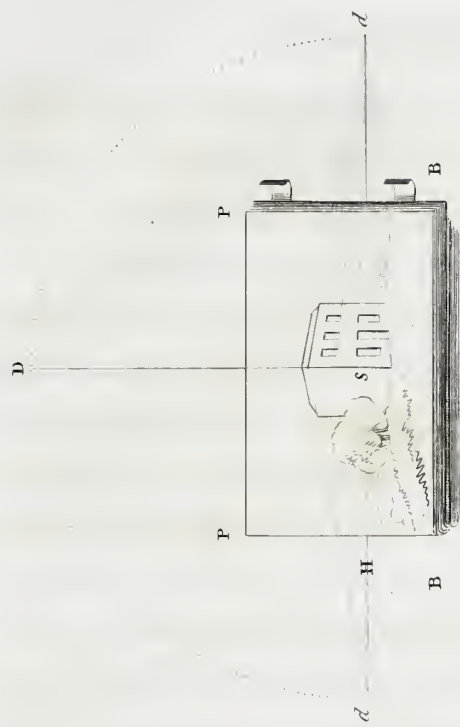
Fig. 1.

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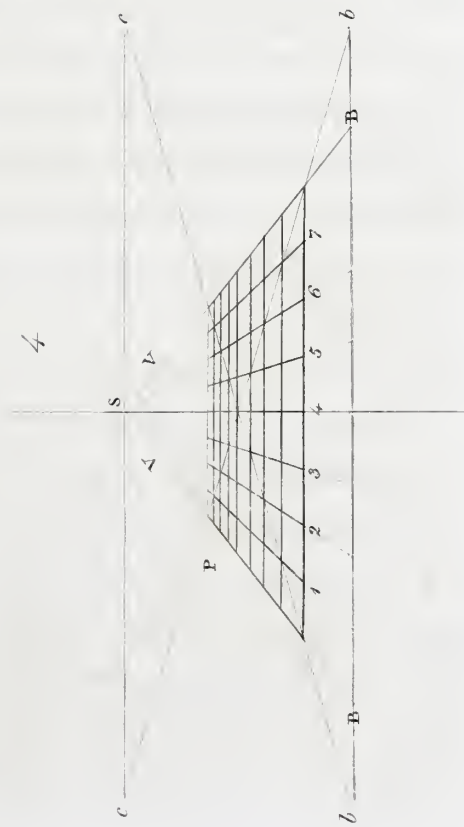
Expansion of 90 degrees.



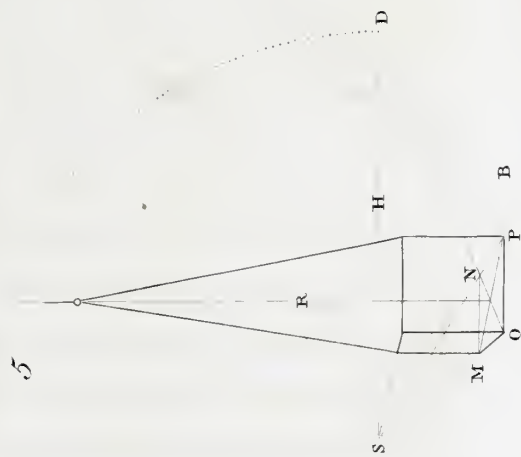
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perpendiculars  $bc$  and  $bc$ , and draw the diagonals  $bc$  and  $bc$ ; where these lines intersect the visual rays  $BV$ , the abridgment of the square is determined: therefore draw the parallel  $p$ . The intersections of the visual rays, 1,2,3,4,5,6,7, will determine all the remaining parallels of the pavement.

To find the centre for the summit of a steeple or obelisk.—Plate IV. Fig. 5.

Suppose the basement to be on the line  $B$ , draw the horizontal line  $H$ , and place the point of sight as at  $s$ ; draw the visual rays from the perpendiculars  $O$  and  $P$  to  $s$ ; then take the point of distance about the width of the drawing, and mark it from the point of sight  $s$  on the horizontal line to the right, as at  $D$ ; from it draw the diagonal  $D$  to  $O$ ; where this line intersects the visual ray  $Ps$ , as at  $N$ , is the base of the opposite receding perpendicular; from this draw the parallel  $M$ , and the fourth perpendicular is found where it intersects the visual ray  $Os$ ; then draw the diagonal  $M$  to  $P$ , and where these diagonals intersect each other is the true centre of the object and the perpendicular  $R$ .

To construct gable ends and roofs.—Plate V. Fig. 1.

The sides of the house being given, determine the horizontal line  $H$ ; draw the visual rays from the angles of the form given, as  $b, c, d, e$ , to the point of sight  $s$ ; then draw the diagonals  $b, g$  and  $d, h$ ; where these lines intersect raise the perpendicular  $i$ , and it will give the true centre on which the roof may be drawn from  $d$  and  $g$  to  $k$ . The point  $L$  is found by repeating the process on the visual ray  $e$ .

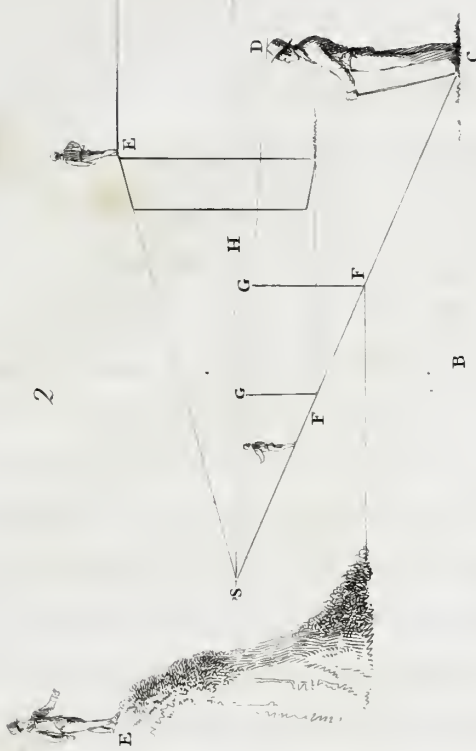
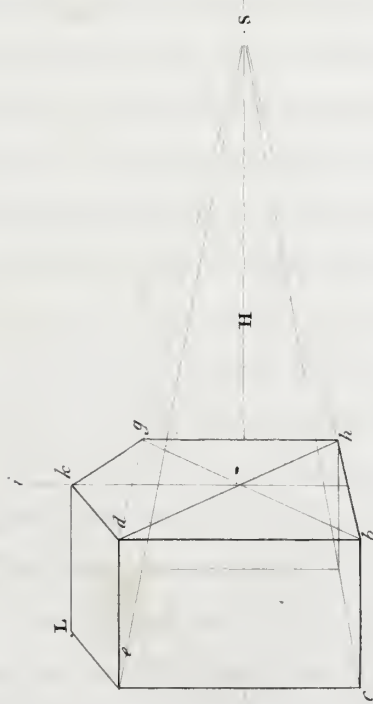
To find the height of figures placed in remote parts of a landscape.—Plate V. Fig. 2.

Determine the height of an object on the base line *B*, draw its visual rays *C* and *D* from the head and feet to the point of sight *s* on the horizontal line *H*, and the diminution of the human figure on a level surface is determined. Upon unequal surfaces, as at *EE*, draw a parallel from the base of the elevation on which a figure is required, to the visual ray *CS*, as *F*; and the perpendicular from the intersection of *CS* to the visual ray *DS*, as *G*, is the height of the figure to be placed as required.

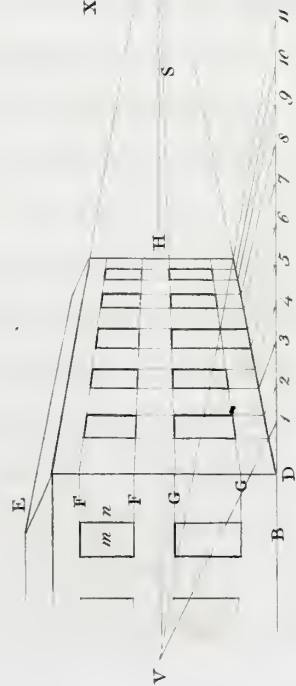
To find the diminution of windows, columns, &c. on the receding front of a house.—Plate V. Fig. 3.

Suppose the side of a building obliquely situated is required to be constructed in agreement with the side seen in front: draw the base line *B*, the horizontal line *H*, and the vanishing point *P*; from the nearest perpendicular, as *D* and *E*, draw the diagonals to *P*; continue the parallels of the windows *F* and *G* into the perpendicular *DE*, and from the intersections draw the diagonals to *P*; then take the space between the perpendicular *DE* and the perpendicular of the window, as *n*, and mark it on the base line *B*, as 1; then the opening of the window, as *m*; mark its space also on the line *B*, as 2; then take the space between the windows, and mark it, as 3; then the window, as 4. Suppose the house to have a door in the centre, with two windows on each side, the measurements must be all marked upon the base line *B*, as 5, 6, 7, 8, 9, 10, and 11; then mark the point of distance by placing one foot of the compasses on the point *s*, extend the other foot to the point of distance at the

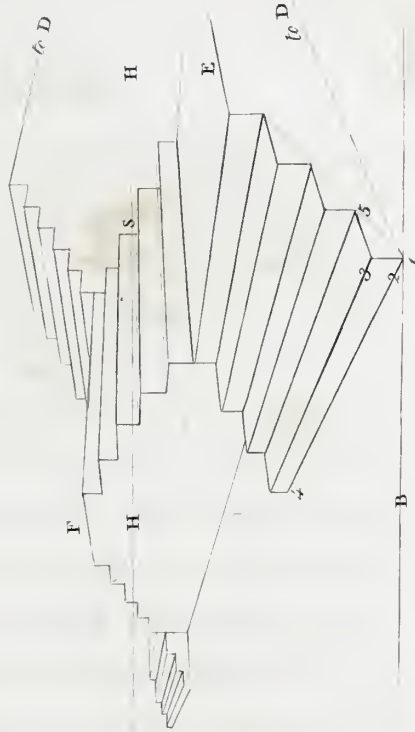
Fig. 1.



3



4





top, and mark it on the horizontal line at v, and draw the diagonals from 1, 2, 3, 4, &c. to it; then raise perpendiculars from every intersection of the diagonals to v by the lines 1, 2, 3, 4, &c. and the true situation of the windows, door, &c. will be found.

To draw a flight of steps.—Plate V. Fig 4.

Determine the base line B, the horizontal line H, and the point of sight s; determine the points of distance D and x; then determine the profile of the first step on the base line 1; to mark the ascent draw the line 1 E; from the height of the step draw the flat surface to D, then the diagonal lines 2 and 3, or the height of the step x. The width of the flight of steps determine by the perpendicular 4 on the line 2 and 3; then raise the perpendicular for the second step 5, draw the height of the steps to x, and the surfaces to D, continuing so to construct them to the height required. At the turn of the steps draw the line of ascent F, and proceed with the perpendiculars of the steps. The levels here are drawn to the point of distance D, and the edges of the steps to the point x, till getting above the horizontal line, the levels are no longer visible.

Those who require a more intimate knowledge of perspective may consult Malton's or Brown's "Perspective." The utility of the rules before noticed will have claimed the consideration of the lover of sketching from nature; although it is true that, with a discriminating eye and an equally correct hand, every particular of linear perspective will have been found while transcribing the scene. If a sketch be taken so that errors could not be detected without

geometrical investigation, assisted by instruments, it would be hypercriticism to make allusion to deficiency in linear perspective.

It is not for the purpose of guarding against the opinions of others that these rules should be stored in the mind of the sketcher, but for the satisfaction derived from the consciousness of the union of the rules of art with all that nature has presented to the view. It is a practice worthy of imitation, after a sketch is taken, to apply the rules to every object requiring proof of correctness. Suppose a steeple of Gothic structure, where the ornamental part will be indicated perhaps by simple dots: the point of sight, or point of distance, will be found by taking the upper and lower lines of the object which tend to the horizontal line; and this point will determine the direction of all intervening parts. It will also be necessary to examine the perpendiculars; for it is of importance that they should be drawn correctly with respect to each other, and with reference to the shape of the book.

In the various departments of art a student may be assisted by those who have preceded him; he may improve his skill in composition, in light and shadow, in perspective, in grace and elegance, in all the scientific parts of his art; but with regard to execution, he must depend upon himself. He may obtain a style or manner that may be very pleasing; but if he copy the style of another, he will certainly be a formal mannerist. The more closely nature is copied, the better chance there is of success. This mode of expressing character, or mannerism, by artists, is the result of long practice, and each has fallen into some particular style from habit, rather than choice: thus artists are as well known by their

drawings as by their hand-writing; each style is approved by corresponding tastes, as having best described what nature presented to their view.

It would be impossible to determine which style might be best without referring to the great original; and this is the ordeal to which every production of pictorial art must submit. To become a mere copyist of any particular style is unworthy of a person of the least pretension as an artist: the great object should be to portray such features of the views to be copied from nature, that at any remote period there can be no doubt of the meaning of every line. No time can be said to be wasted in the endeavour to obtain a correct outline; but let it be as simple as possible; for complicated lines, which appear to have meaning while the object is before the eye, after a time become worse than useless, since they may mislead: therefore, at the risk of being considered remarkably slow, be correct; rapidity of execution may gain time, but will often sacrifice what is more valuable. By sketching quickly at first, no one can learn to sketch well; by sketching well, who will not learn to sketch quickly?

Those who are acquainted with the productions of departed genius frequently speak of sketches as resembling the style or after the manner of some great master; as when a scene is open, and the landscape recedes in soft gradation, some subject of Claude's is associated in the imagination, and it is said to be a Claude-like scene; its characteristic being the beautiful. When a scene consists of noble buildings in fine taste, and intermixed with stately trees, it is said to be a Poussin-like scene; its characteristic being the

grand. When a scene consists of rocks and the ruder representations of landscape, it is said to be a Salvator Rosa-like scene; its characteristic being the picturesque. So of other scenes possessing a resemblance to the style of particular masters in their happiest delineations. The study of fine originals may be attended with good effect if it lead to the contemplation of the excellences of those masters, their arrangement and opposition of forms, their contrast and harmony of character, their just combinations of parts as united to their respective compositions, in agreement with their great original, Nature.

After considerable intimacy with the pencil, and consequent facility in giving form, the value of a well-selected point of view will become more evident: it will be perceived that removing a few yards, perhaps to the right or left, will be of the greatest importance; that the scene may be rendered more pleasing, more picturesque or grand in effect, by advancing or receding a short distance; that forms may assume a grandeur in masses of trees and buildings, that the scene may expand, and distant objects may be seen, presenting a beautiful variety, foreshortening may become necessary, in consequence of the forms projecting over each other, and by it the whole may become highly picturesque. The selection must necessarily depend on taste.

Frequently the same principal object, with a few accessories, will admit of being treated in various ways by a choice in the point of sight. A ruin can rarely fail to present much that will be interesting in any point of view: yet it is a subject which can be so variously treated, that a few remarks are necessary. If it be desired

that the surrounding scenery should form part of the composition, the due distance whence to embrace all that is necessary should be sought, preserving the principal object most conspicuous: when its importance is decreased, the removal has been too great; when the principal occupies too much to admit of the scenery to advantage, the removal has not been far enough: between these the true point may be found. If the ruin be such, that corresponding parts or uniformity appear, the composition will be improved by removal until some intervening object, as a mass of trees, obscure a portion of the principal: the better part being sketched correctly, will readily suggest all such minutiae as depend on uniformity. If the exhibition of perspective be required, the object should be approached, so that the parts may be shewn to advantage, but not ostentatiously: a tree or masses of foliage may form a valuable portion of the subject, relieving the otherwise uniformity of line. If the ruin be Gothic, and near the eye, considerable knowledge of the perfect ornament is necessary, to prevent giving improper forms to particular parts, however mutilated; because there are minutiae that determine the antiquity of the structure, which demand great attention. If only the character and situation of the ruin be required, its boldest masses should be chosen; and if they can be accommodated to contrasting masses of foliage, the whole presenting a striking effect, or grandeur of outline, it is impossible to fail being an ornament to the sketch-book. This character of outline is best adapted to the amateur; neither the minute parts of Saxon or Gothic ornament, nor the detail of foliage, are expected to be portrayed: the sketch will be sustained by its grandeur of form and mass, and its correctness

of outline will render it interesting and valuable to every eye of taste.

Nothing would be more difficult than to teach principles by which trivial or unessential parts should be rejected: yet nothing is so injurious to the character of the grand, as minute breakings, or detached portions of either building or foliage. No object that can be considered derogatory should find a place in such a scene. A hovel in front of an ancient pile of architecture, such as might occur in nature, and in the best point of view, should be obscured by a screen of foliage placed on the fore-ground. This may be said to be an unfaithful representation of the scene; but it will find a justification in the taste which has determined on the exclusion of what was derogatory to the character of the scene: so also groups or detached masses of trees, which do not compose in characteristic unison, may be united. The fore-ground should be such as will harmonize without sameness, and contrast without inconsistency, all tending to the preservation of the general character of grandeur.

“ Where Nature walks with proud majestic step,  
Give not the robe the formal folds of art,  
But bid it flow with ample dignity;  
Mix not the mean and trivial. Is the whole  
Sublime, let each according part be grand.”

In selecting a point whence to sketch an extensive scene viewed from an eminence, the first consideration should be how to obtain the best command of the windings of a river, since nothing adds so much to the beauty of an extensive view as water. If the scene be terminated by lofty hills, endeavour to select the point so that a

fine form be most conspicuous in the distance: a pyramidal outline of mountain will best oppose the level lines of the intermediate space. If the ocean be the boundary, endeavour to place the point of sight so that some object of agreeable form rise on the second plan, but not in the middle of the subject: otherwise enrich the fore-ground with foliage or inequality of surface, so as to break the insipidity of the horizontal line.

“ Rarely to more than three distinguished parts  
 Extend the landscape; nearest to the eye  
 Present the fore-ground, then the midway space,  
 Ere the blue distance melt in liquid air.  
 But though full oft these parts with blending tints  
 Are softened, so as wakes a frequent doubt  
 Where each begins, where ends, yet still preserves  
 A general balance.”

If the scene consists of crags, rocks overhung with trees, rough surfaces of precipices, or rugged objects of whatever description, select a point where the outlines of the various parts cross and oppose each other. Objects of similar form should not be sketched near each other; all regular shapes are particularly offensive in such a scene, where wildness should predominate. Select a principal, let the remainder be subservient:

“ For e'en variety itself may pall,  
 If to the eye, when pausing with delight,  
 On one fair object, it presents a mass  
 Of many, which disturb the eye's repose.  
 All hail, Simplicity! to thy chaste shrine,  
 Beyond all other, let the artist bow.”

Mr. Price, in his "Essay," has, from a simple and homely scene, given a very happy illustration of the picturesque. Describing the appearance of a lane in a dressed or improved state, and in a rude or neglected state, he says, "Intricacy in the disposition, and variety in the forms and lights and shadows of objects, are the great characteristics of picturesque in scenery. All painters who have imitated the more confined scenes of nature have been fond of making studies from old neglected bye-roads and hollow ways; and perhaps there are few spots that in so small a compass have a greater variety of that sort of beauty called picturesque. Perhaps what is most immediately striking in a lane of this kind is its intricacy: any winding road must necessarily have some degree of intricacy; but in a dressed lane every effort of art seems directed against that disposition of the ground; the sides are so regularly sloped, so regularly planted, and the space between them and the road so uniformly levelled, the sweeps of the road so plainly artificial, the verges of the grass that bound it so nicely edged; the whole, in short, has such an appearance of being made by a receipt, that curiosity, that most active principle of pleasure, is almost extinguished. But in the hollow lane and bye-road all the leading features, and a thousand circumstances of detail, promote the natural intricacy of the ground: the turns are sudden and unprepared; the banks sometimes broken and abrupt; now wildly overhung with thickets of trees and bushes, now loosely skirted with wood; no regular verge of grass, no cut hedges, no distinct line of separation; the border of the road, shaped by the tread of passengers and animals, is as unconstrained as the footsteps which formed it; even the tracks of the wheels, for no cir-

cumstance is indifferent, contribute to the picturesque effect of the whole." This is so just, such an admirable illustration of the picturesque, and also such a painter-like discrimination of natural objects, that the taste on which it is founded is worthy of notice and cultivation.

Amongst the scenes which nature presents to our admiration, a fall of water holds a pre-eminent station; and though its effects may have been various upon a multiplicity of spectators, there will scarcely be found one who has not experienced sensations which have made lasting impressions. The recollections of such scenes in our tranquil hours are fraught with a considerable portion of terror mixed with an indescribable pleasure. In our conversations on the visits paid to those surprising scenes, there is a delight which in vain seeks for appropriate language, and after exhausting every term expressive of astonishment and rapture, reposes in silent admiration.

The Falls of the Clyde have not only excited the curiosity of all tourists to that part of Scotland, but they have afforded subjects for the pencils of many artists, and more numerous amateurs; they are therefore objects very generally known, and their beauties as highly appreciated. If the sources of pleasure thus derived be examined, they will be found to originate in the effect produced by the picturesque, in which so great a portion of variety is mingled; this not only seizes upon the imagination, but affords a continual supply to gratify the curiosity. Mr. Price, in his "Essay on the Picturesque," as just quoted, says, that "intricacy in the disposition, and variety in the forms, the tints, and the lights and shadows of objects, are the great characteristics of picturesque scenery." Per-

haps no combination of objects equals that which composes a waterfall, in presenting to the imagination the essentials of the picturesque. Every line is marked by variety and intricacy; every ruggedness of rock, every projecting bough, every impending root or mass of vegetation, is wild and irregular; it is a subject for the pencil and for contemplation of a superior class amongst the beauties of the creation:

“ Smooth to the shelving bank a copious flood  
Rolls fair and placid; where collected all  
In one impetuous torrent, down the steep  
It thundering shoots, and shakes the country round.  
At first an azure sheet it rushes broad;  
Then whitening by degrees, as prone it falls,  
And from the loud-resounding rocks below,  
Dash'd in a cloud of foam, it sends aloft  
A hoary mist, and forms a ceaseless shower.”

There are many particulars, occasionally uniting, which produce very peculiar effects; the degree and tone of light, the hour of day, the quantity of water rushing over the precipice, its being more or less tinged with peat, the time of the year, the vernal or autumnal lines of the surrounding scenery in all their varieties of contrast or delightful harmony: these may be considered sufficient to account for the variety of opinions respecting the characteristics, or the effect produced on the minds of spectators; and these peculiarities are calculated to raise various degrees of astonishment and delight. But there are sensations more immediately connected with the love of the arts, that operate forcibly in exciting that enthusiasm which is almost essential to the just contemplation of those stupendous

works of nature. Whether enthusiasm be a departure from correct feeling is not to be investigated: yet, without it some gratifications of the highest order are excluded from enjoyment, particularly where the picturesque or the sublime becomes the characteristic of the scene. It is by no means strange, that scenes of this description should produce effects varying from each other on different or indifferent beholders; but even where there exists a taste for the grand effects of nature, there will be a diversity of opinion, arising from the changes of appearance to which those scenes are subjected. To explain under what combination of circumstances either of the Falls of the Clyde would appear to the greatest advantage, cannot be here attempted: the accidental passage of a cloud might give a solemn character to the scene; the morning sun glancing upon the falling foam, while all around is grey, might infuse a peculiar beauty of effect; the evening glow of an autumnal sun, touching the pendant foliage with gold, illuminating the rocks, and casting unnumbered beautiful tinges amid the boiling foam, might give a splendour to the scene of enchanting grandeur; the thick clouds may overcast the view, a broad shade of awful gloom give additional depth to the chasm, and an indistinctness to masses of rock, overhung with dark projecting foliage, that might present the characteristic of sublimity.

“ How profound the gulf!

And how the giant element

From rock to rock leaps with delirious bound,

Crushing the cliffs, which, downward worn and rent

With his fierce footstep, yield in chasms a fearful vent

To the broad column!”

To these varieties of light under which such scenes may be viewed, must be added the impressions made by the rushing and roaring of the waters, the degree of timidity with which the precipice or the boiling foam is approached, the strength of nerve in the beholder, and last, not least, the degree of taste or of enthusiasm which excited the desire to behold those awful scenes of nature. Nor should it be forgotten, that waterfalls, stupendous as those of the Clyde, are considerably increased in their terrors by being viewed from below; the beholder shudders at the overwhelming appearance, and shrinks from the impending terrors:

“ Lo! where it comes like an eternity,  
As if to sweep down all things in its track,  
Horribly beautiful!”

How different the sensations experienced when beholding an open tranquil scene, such as the prospect from Richmond Hill;

“ From whose fair brow  
The bursting prospect spreads immense around;  
And, snatch'd o'er hill and dale, and wood and lawn,  
And verdant field, and darkening heath between,  
And villages embosomed soft in trees,  
And spiry towns by surging columns mark'd  
Of household smoke, the eye excursive roams.”

In favourable lights, there is a splendour cast on the Thames as it winds gracefully along; the tranquil meadows beneath increase the breadth of light, which becomes brilliant, but happily balanced, mellowed, and subdued by the surrounding masses of luxuriant foliage, whose delicacy of form and gradation of tone, insensibly

varying from light to shade, lead the eye over the whole expanse, which terminates in atmospheric tints, and leaves the mind conscious of delight in contemplating a scene so tranquil, chaste, and beautiful.

The sensations experienced while sketching such scenes are of a pleasing and exalted kind; the heart seems to have been improved during the contemplation or reverie, and consciousness returns but to employ the tongue in expressions of delight. If an enjoyment so pure be thus experienced, there is no doubt of the inlets to happiness being multiplied by sketching those magnificent scenes.

Nature offers such endless variety of subjects for the pencil, that it may suffice to have glanced at a few of those which are universally acknowledged as beauties, without presuming to lead taste captive. The impressions made on the mind of an amateur, who has sketched a particular scene, are not produced on all who see it; a corresponding taste can only be found in those who have contemplated and have been delighted with nature under similar appearances: for, after all, the ability to judge of representations of natural beauties, and the admiration they may excite, depend chiefly on intimacy with the subject, or an enthusiastic love of the arts.

In all that has been advanced it has been assumed, that sketching from nature is not pursued from a selfish gratification alone, but with reference to the pleasure it may communicate to others; and the better method of insuring this is, to be as faithful as possible to the scenes, that the sketches may be recognised at a glance, and also that they may be useful as references. A correct

outline is the anatomy of landscape, which may afterwards be clothed and decorated as taste and judgment may dictate. It is recommended at all times to place near the principal object a human figure or an animal, to serve as a scale of proportion.

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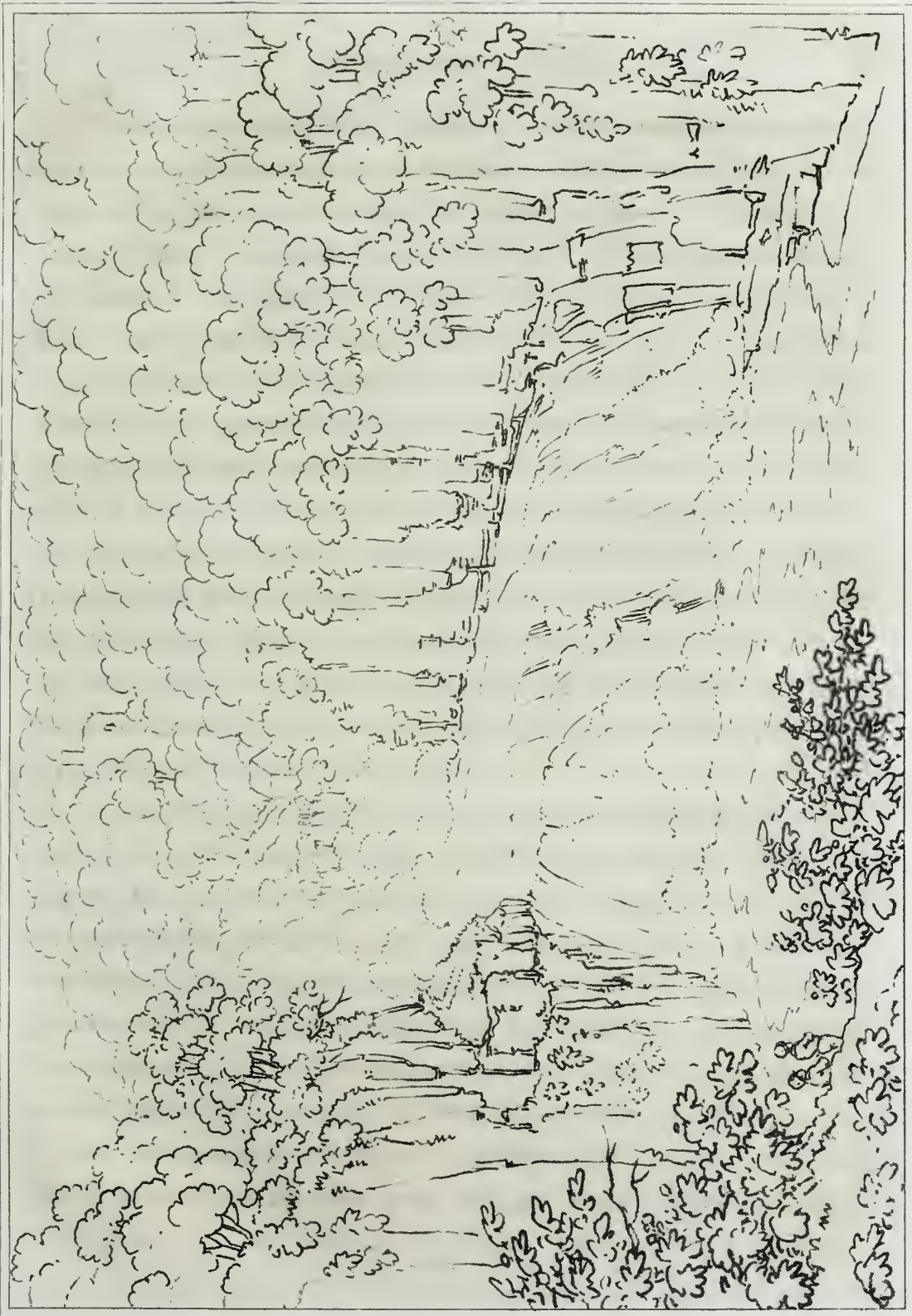
### TINTING OF SKETCHES.

FOR the preservation of sketches, it is recommended to wash them over with weak gum-water, or a simple wash of colour, by means of a flat camel-hair pencil, as Plate VI. If it be required to add a degree of effect by gradation of tint, some little instruction will be necessary to those unaccustomed to distribute tint with the hair-pencil. The mechanism of this particular is easily acquired, and a simple method is given, Plate VII. Rub a small portion of a cake of the colour most approved of, either ink, or sepia, or grey, into a saucer with a little soft water; then, having two other saucers, make three gradations of tint. The degree of strength chosen for the first must regulate the strength of the other two and three. Referring to the annexed print, a relative proportion of power may be seen: let those tints be well mixed in their respective saucers; take a hair-pencil, large as the nature of the sketch will permit, and wash over those parts most remote, preserving the line of water clean; when this is dry, with the second degree of power wash over the parts which may be called the second plan; when this is dry, with the third power wash over the parts on the fore-ground: this process is a simple tinting of the sketch.





Plate 6.





Those unacquainted with the process of washing in the tints will observe, that the colour must be well incorporated with the water, and so diluted as to flow freely from the pencil: trial made on a piece of loose paper will determine this. A proper quantity should be taken in the pencil: for if too little be taken, it will neither flow equally, nor cover the intended space; if too much be taken, it will encumber the operation, and prevent the due decision of form. If the space to be covered be large, the pencil must be frequently replenished with tint, and deliberately made to act on the edge of the fluid till the space be covered; and the pencil must not touch any other part of the distributed tint during the progress. In repeating the wash, when necessary, care should be taken that the previously washed tint is perfectly dry; and it will be better to keep within the boundary of the first wash, lest a degree of harshness should be given to the edge of the mass, which it would be difficult to remove without injury.

Another simple method of preserving and enriching a sketch is, to wash a tint of grey or sepia over the whole subject; when dry, repeat the washes, as in the process above; when all is dry, reduce a small portion of white with water, and wash in the breadth, or touches of light, on appropriate parts: these may be repeated where greater relief is wanted; generally a few stains upon the principal is all that will be found necessary, unless some particular effect be wished, and then perhaps it is better to copy the sketch.

A very pleasing effect can be given to sketches by washing in the distance with a tender grey tint, giving some indications of

clouds as the sky may seem to require; then add a little sepia to the grey, and wash in the second plan, preserving the breadth of light as determined upon; afterwards add more sepia, wash in the fore-ground, and retouch slightly where power is required.

During the progress of these washes, it is better to do too little than too much; all should have a slightness, but far removed from what may be termed slovenly. The greatest beauty this description of sketch can possess is, its proper indication of character in outline, and application of tint just sufficient to assist the imagination in the separation of masses.

The process of tinting, or rather staining, the sketches, after these modes, is easy of attainment. To determine where the lights shall be, will demand some consideration; improperly left, they are most injurious: therefore, before the application of tint, let it be well considered how the parts of the scene are to be relieved, the principle of which is, to oppose darks to lights and lights to darks; the intermediate or half-tint to be so disposed as to obviate harshness in the opposing tints: this is the department for exercising the taste and judgment. It may be said, sketches do not require to be thus treated; but since they are intended to communicate pleasure to others, it must be acknowledged, that a few stains judiciously applied are calculated to increase the gratification: those tints not only separate the parts, but they tend to excite the imagination; and to the eye of taste they possess the properties of pictures, delightful to contemplate. This pleasure arises chiefly from the parts being rather indicated than made out; the imagination is called into action; there is a satisfaction in reconciling









those intentions to our own ideas, or in filling up the subject in agreement with our own experience.

After practice in the progressive mode of advancement has left nothing unsubdued, and the desire to become acquainted with the use of colours arises, then the method of blending, compounding, harmonizing, and opposing of tints may be commenced. But let not the idea of giving variety of hue to a drawing be supposed a means by which it will be rendered more worthy of notice, or that undertaking to apply colours is a necessary advancement in the art. If by study and nice discrimination effects in nature make impressions that command attention, either by force of light and shade, or by opposition of colour;

“ If thy heart

Glow, palpitate with transport at the sight;

If emulation seize thee to transfuse

These splendid visions on thy vivid chart;

Haste, snatch thy pencil, bounteous Nature yields-

To thee her choicest stores, and the glad Muse

Sits by assistant.”

If it be thought possible from previous study to communicate any particular effect to a drawing, if the love of art urge the attempt, if the scene presents itself to the mind's eye repeatedly, the calculating path of instruction may be quitted, and the taste indulged; it is the offspring of true feeling, and more valuable than volumes of dictation on the use of colours: otherwise, let the desire to “ dip the pencil in the varied hue” be regulated by progressive advances, as a slower, but not less certain, means of obtaining the

end desired. When sketches shall have been stained, and repetition shall suggest ideas of effects more powerful,

“ Mix thy tints,  
And call on chaste Simplicity again.”

“ Nature’s simple loom  
Weaves but with three distinct or mingled hues  
The vest that clothes creation. These are red,  
Azure, and yellow.”

There is much truth and poetry in this quotation from Gilpin: the spreading of simple tints, where they seem to be required, either of the red, the blue, or yellow, will not appear difficult, nor perhaps will the arrangement of the different degrees of strength of tint; but the mixture of any two or more degrees of strength, for variety of tone, and the effect one may produce on another in a multiplicity of applications in the progress of a drawing, becomes the province of those who would render assistance. The list of colours for landscape will be limited, but sufficient for the purposes: they are in mixture susceptible of infinite variety in tone, and capable of giving great power of colour. They are such as may be purchased in cakes at the shops of those who furnish materials for artists, and are as follow:

|            |         |               |
|------------|---------|---------------|
| Red ochre. | Indigo. | Yellow ochre. |
| Lake.      | ————    | Gamboge.      |
|            | Sepia.  |               |

## EXPLANATION OF TERMS IN PAINTING.

As the use of technical terms cannot be avoided, an explanation of some may perhaps be necessary to their being clearly understood.

### *A Tint.*

The cake of colour being touched with soft water, a small quantity rubbed off in a saucer, and reduced with water to the strength required.

### *A Tint washed in or over.*

With a pencil moderately charged with tint, commence at the most convenient part; spread it evenly by slow movements, keeping the pencil as equally charged as possible till the wash is completed.

### *Soften off*

Is to reduce the power of a wash while in its wet state, by applying another pencil, dipped in soft water, to the edge of the tint, and gradually reducing it till all colour is lost. Or this may be effected by wetting the paper previously, or by the repetition of tints till the gradation be obtained.

### *Blending*

Is the softening off of one tint over another, as the warmth of the horizon tint over that of the sky tint.

### *Touching*

Is the giving of power to form, or character for spirit or effect.

*Taking out*

Is the touching with water and dabbing with a cloth, or rubbing with crumb of bread, to obtain light on a part previously coloured too heavily.

*Making out*

Is distinctness given to objects either in outline or colour.

*The Principal*

Is that part of the scene to which the eye is first attracted, either by light or dark.

*Lights*

Are such parts as receive illumination.

*Shade*

Is the part opposed to the light.

*Mass*

Is a considerable breadth of light or of shade thrown on a landscape for effect. It also has reference to parts which should appear connected, to destroy a fluttered effect in foliage, &c.

## DRAWING-BOARD, DRAWING-PAPER, &amp;c.

To those who may have approved of what has been hitherto recommended, all that is necessary on outline may be considered as given: yet let it be remembered, that the suggestions were confined to the sketch-book, from which no leaf should ever be torn: a subject required from it, for any particular purpose, is to be copied, and the following directions are the progressive means to be adopted: A drawing-board, a case of drawing-instruments, and a T-square, must be provided: if the drawing-board be of that description which admits a surface into a surrounding frame, and secured behind, the drawing-paper must be wetted, by being dipped into water; after remaining about five minutes to expand, it may then be placed upon the board, pressed into the frame, and fastened with the buttons behind, in which state it must remain until the paper be perfectly dry. If the board be a plain surface, the paper in its expanded state may be fastened by gluing the edges. It has been usual to damp the paper by passing a wetted sponge over the surface; but the friction may do injury: therefore immersion is preferable. The drawing-board must be correctly formed at its angles, and the T-square must be equally true: their agreement will be found by applying the T-square to the angles of the board; if the line of the ruling-blade and the edges of the board be parallel to each other, a drawing may be correctly made on it; otherwise the trouble will be much increased: therefore the agreement of board and T-square is indispensable to those who make drawing an amusement.

The quality of the paper should be such as will best suit the scene it is to receive. If larger than eighteen inches by twelve, perhaps a paper with a surface somewhat rough is best for landscape. If the scene require the truth of architecture to be expressed, the surface of the paper should be of closer or finer texture: generally speaking, the smaller a drawing, the smoother the paper should be chosen. Whatever be the subject copied to receive colour, let it be borne in mind, that the preservation of the surface of the paper is essential to the clearness and delicacy of the drawing. It is therefore recommended never to obliterate a falsely sketched line with what is called Indian rubber; its friction is destructive to clearness of tint. The better method is, to sketch so faintly those lines that are absolutely necessary, that an error may be brushed away with a handkerchief. A line to determine the boundary of an object is not required to remain; therefore sketching in a way to serve as guides to the light and shade of the subject is sufficient.

In this state of the drawing it will be proper to consider the effect intended to be given, to reflect if the sketch demanded any particular treatment when it was originally taken, how the principal light should operate on the scene, and where the breadth of shade would be best situated; for effect must be considered as dependent on the just distribution of these. It may be simple, as rendering the principal object most prominent, either by its having the greatest portion of light or of shade; or it may be complex, by a distribution of light and shade over other parts of the subject, yet subservient to that which is denominated the principal. Much must depend on taste: yet whatever determination be taken re-

specting the situation of a mass of light, a pleasing, perhaps something approaching to a pyramidal, form will be most advantageous. The distribution of masses of shade must be regulated by what will be most conducive to the general effect of the whole:

“ With studious eye examine next the vast  
Ethereal concave ; mark each floating cloud,  
Its form, its colour, and what a mass of shade  
It gives the scene below.”

Although it may be considered unusual, in order to acquire a knowledge of the art, to study the outline thus, nevertheless the exercise of taste and judgment is of great importance at this stage of the drawing. What may have been observed in nature, when the sketch was taken, was in all probability a general diffusion of light, the representation of which is insipid: therefore it is justifiable to introduce those oppositions which are most likely to produce a pleasing or a grand effect. The determination as to the situation, breadth, and form of those masses must be regulated by what is presented to the mind, after mature consideration, and previous to the application of colours. To illustrate this, a subject is annexed in the different stages of advancement, Plates VIII. and IX. This scene may be treated in a variety of methods with respect to disposition of light and shade, but an effect is assumed for the purpose of exhibiting breadth and simplicity. The outline of the leading masses being faintly sketched, mix a tint of grey, such as the colour-makers call neutral tint; or the tint may be made thus: Take a delf palette, or a plate, dip the cakes of colour in soft water, and rub off a small portion of indigo, lake, and red ochre, or light red,

as it is sometimes called, keeping those tints apart. Then take a small saucer, and with a hair-pencil take from the indigo a quantity suited to the size of the drawing, and dilute the tint with water; then add a portion of the red and a smaller portion of lake, mix them well with the pencil in the saucer, and try the tone of colour on a piece of waste paper, to ascertain the precise hue of neutral tint: for this process any precise directions would fail, but artists have agreed that the blue should predominate, being only reduced in its harshness by the addition of red, and just sufficient of lake to give a tender violet hue to the compound. This tone, denominated neutral tint, is found to be best adapted to express the aërial tone of nature: therefore, if on trial during the mixture, the blue prevail too powerfully, add more red; or if the red prevail over the blue, add indigo, to restore it to that pearly tone which forms the best basis for drawing in colours. The degree of power with which to commence, must depend on taste and the nature of the subject; for whatever be its power, the succeeding tints must be regulated by it, so that the drawing will be strong or feeble in proportion as the commencing tint be chosen. Observe invariably to use as large a hair-pencil as the drawing will permit; because a small pencil will not possess power to distribute a tint equally over the required space, and in touch will be altogether ineffectual. Except on particular occasions, a pencil called a *swan-quill*, when elastic and with a good point, is best calculated for general uses.

Prepare the neutral tint in three gradations of power, and in separate saucers; commence with the weakest to wash in the clouds, from the top downwards, keeping the pencil moderately full, so as





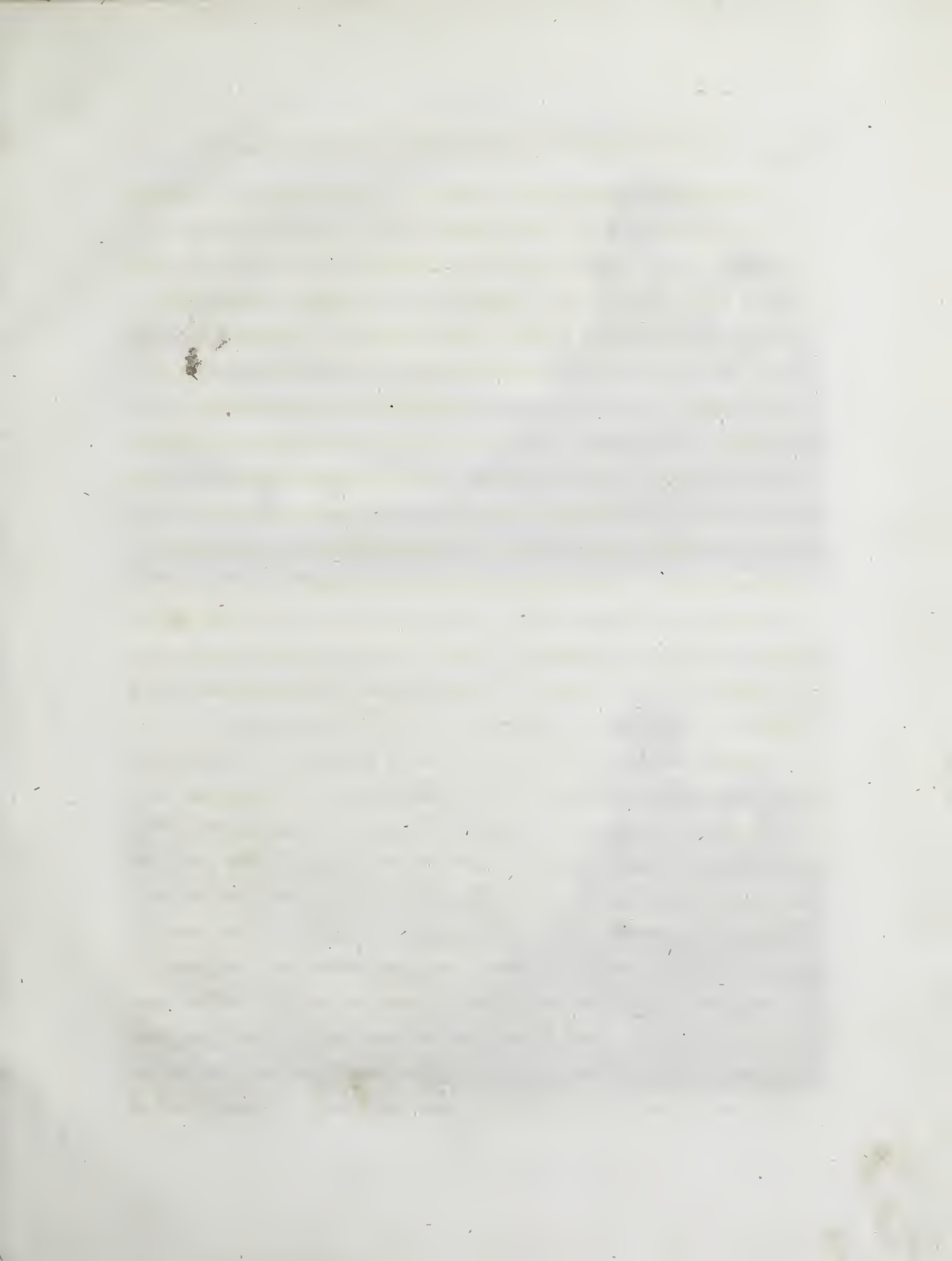




neither to cause the edges to be hard from an excess in the quantity, nor undetermined from deficiency of tint. If the drawing be large, this process will be facilitated by previously damping the surface of the paper with a large hair-pencil dipped in soft water, the superfluous wet being dabbed up with a linen cloth or handkerchief. In either case proceed with the broad wash until the subject, with the exception of the highest light, be covered with an equality of tint: during this process consider attentively for what purpose any particular part may be left uncovered, that the appropriate forms be preserved. In the clouds avoid regularity and repetition of form, such as angles, circles, squares, &c. which are offensive: if by accident these should occur, as soon as the tint is perfectly dry, correct the parts objected to, by adding small portions of tint on the extreme edges of the mass, so as to prevent the repair from being seen. If by accident the tint should not be even as required, pass a large flat hair-pencil dipped in soft water over the whole drawing, horizontally and perpendicularly; and while it is completely wet, pass the wet pencil a few times over the most objectionable parts, which will immediately rectify them. If the tint shall have risen so as to stain the lights, dab such parts with a linen handkerchief, and all will be restored to the effect of No. 1. Plate VIII. The paper during such a process as above described, will have absorbed a considerable quantity of water, and in parts will become uneven, or what is called cockled: in this case the better mode is to permit it to dry gradually; the heat of a fire would only dry it partially, and render such parts harsh under the pencil during the next application of tint. When the paper shall have resumed a flat surface, and before it is thoroughly dry, pro-

ceed to wash in all the parts requiring a second degree of power, preserving the edges of the respective parts, as in the first process. The forms require equal attention, particularly those next the lights. On the shadow sides of objects the tint should be kept rather within the form given by the first tint, lest hardness be introduced. If during this process objectionable shapes occur, the method of washing with clean soft water must be resorted to; remembering to wet the whole of the drawing, and to clear the soiled lights by dabbing as before, being careful not to injure the paper by friction. A considerable degree of sharpness should be preserved, so that the second tint may be distinguished from the first, otherwise a woolly effect will be the result. The degree of sharpness may be judged of by referring to No. 2. Plate VIII. The paper may, for the third gradation of power, be permitted to dry, and the washes applied till the effect of No. 3. Plate IX. is produced, the fore-ground being washed over with sepia, to detach it from the other plans.

In proceeding to give colour to such a subject, the following hints are rather submitted to the consideration of those who may feel inclined to adopt the mode of obtaining this particular effect; they are not given as directions for the best method to be adopted, where the proceeding should be regulated by taste, neither are they offered as the most perfect of which the art is capable. The language of dictation must not be used to produce mannerism; no particular must be insisted on tending to a preference of style. The love of art will suggest careful study and examination in this stage of practice. It is in the mechanism alone that presumption is hazarded; and even here only one of many methods is pointed out as









a means by which to proceed in the acquirement of knowledge, in order to guard against disappointments, and to repair accidental omissions, or any injury done to the sketches. To inspire confidence is all that should be ventured upon. If perseverance be excited, the end is answered, and the intention of this work is complete.

Returning to the subject, which has received three gradations of tint as a preparative for an effect in colours, various methods may be resorted to as a means by which a degree of finish may be given. The knowledge of colours in simple tints and their compounds, either by mixture in tint, or by being washed over each other, can only be obtained by practice. A tint of blue, washed over a tint of lake, will be a much clearer purple, than if the blue and lake be mixed in a saucer, and then washed in. All tints appear brighter by judicious opposition. "The primitive or simple colours, red, blue, and yellow, do not afford the most pleasing contrasts; nor do the derivations or compound colours, orange, purple, and green, produce the best effects when opposed to each other: hence may be deduced a direction in the choice of tints likely to produce the most pleasing contrasts." And it is also worthy of notice, that such selections with respect to contrast produce harmony every way consistent with the laws of nature or the rules of art; from both of which may be inferred, that beauty, as applied to the arts, does not consist in multiplicity of colours, but in the just combination of a few.

In this department of the art, the numerous colours which are supposed essential to drawing in landscape become stumbling-blocks, like the intricacies of perspective before a knowledge of their uses

has become apparent. In all other studies that occupy the investigating mind, the use of implement or medium must be understood before either can be effectively applied: so in the use of colours, till their effects and contrasts be made evident by intimacy with their properties, they cannot be correctly or judiciously used. As a means by which some ideas of their respective value may be imparted, the following remarks are introduced: Suppose a scene to consist of three plans, or degrees of distance, similar to No. 4. Plate IX. The first plan, with the ruin on it, acts as the foreground; the second plan, a craggy hill, occupies the intermediate space; the third plan is a distant mountain, with a river winding at its base. The application of colours to this scene should be regulated by reference to nature, and to the inadequate means by which her beauties may be represented.

A faint tint of lake may be washed over the third plan; because this tint, upon the neutral wash previously given, will render it less ærial than the clouds, and because purple is the most retiring tone.

A tint of red ochre may be washed over the second plan; because this tint upon the neutral wash of the part will cause it to advance in front of the third, having less of the ærial tone.

A stronger tint of red ochre may be washed over the first plan; because this tint, upon the washes previously given, will cause the mass to advance in front of the second, and because there is less of the intervening tone which the atmosphere gives to every object in nature.

When these simple applications of colour have been considered,

and their respective distances appear relative to each other in strength and tone, they must yet be made to agree with the tone of the light:

“ The sky, whate’er its hue, to landscape gives  
A corresponding tinge: the morning ray  
Spreads it with purple light, in dewdrops steeped;  
The evening fires it with a crimson glow.”

Therefore whatever tone be given to the principal light in the sky, that tone must operate on all the parts which may have surfaces turned towards the light; and this tint should be increased in its strength gradually, as the parts requiring it approach the front.

Enriching the subject, by diversifying the surfaces of the masses with characteristic accessories, must have reference to situation; and the tint or touch used for such purposes must be in agreement with aërial perspective. Suppose it be necessary to touch or make out objects on the fore-ground with powerful colours: such making-out or touchings on the second plan must be less distinct in form and power, because of the interference of the atmospheric medium through which they are seen; and this attention must be paid to each degree of remoteness. Objects situated on masses may be sketched with the lead-pencil as guides for the forms, and the variety of tone must be given by neatly touching the respective parts.

In giving touch to a drawing, the greatest care should be taken to do no more than enough, either in distinctness of form, force, or brilliancy of colour: therefore, when the local colours have been washed over the masses in agreement with their aërial perspective,

proceed to retouch, or render more evident any objects that may require it, by toning them in agreement with the mass on which they may be situated. On the masses of shade, all unnecessary appearances of lights, which tend to disturb the breadth, should be touched out, to prevent the general effect from being confused. In all these proceedings observe, that tints appear stronger and sharper on the edge while wet than after they become dry; and that continuation of retouch, or wash with a tint too feeble, is very detrimental to spirit and clearness: the tints beneath are injured by the repeated action of the pencil, and the general appearance of the drawing will be void of decision, or will have what is called a woolly effect.

Plate X. This subject is given on a larger scale, for the purpose of shewing in what manner it might justifiably be enriched. The fore-ground is rendered bolder, more broken, and more covered with underwood. A few figures are introduced to enliven and diversify the mass; a few trees are added to the part opposed to the second plan; and an increased force is given to the various parts both in colour and touch. This increase will require a proportionate degree of power to be given to the second plan; a few washes on the foliage will be sufficient, preserving the gradation in aërial perspective. In this process be careful not to alter the outline of any part which may be essential to the truth and character of the scene. The sky will require the azure to be strengthened in parts; and the clouds will require repetitions of faint purple and tender blue stains, to preserve the harmony of the subject:

“ Whate’er the force of opposition, still  
In soft gradation equal beauty lies.”

It will be observed, that the surface of the paper, as before recommended, must be studiously preserved from friction or injury of any kind; that the tints should be washed with attention to their evenness and clearness; and that touches should not disturb masses by their power: yet in the progress, spots may nevertheless appear, either of light or of dark, injurious to good effect. In correcting these, the attention must be directed to their situation: spots of light generally must be warmer than the shade on which they appear, and of course should be toned down, in agreement with the colour of the object.

If an increased effect of light be required by heightening upon a mass, or to produce catching lights on the edges of objects, they should be judiciously touched with clean water, and just before it is absorbed, a piece of blotting-paper should be carefully pressed on the parts: if sufficient colour has not been taken up, the touch with water and the pressure of the blotting-paper should be repeated, without friction. If, however, the required brightness has not been produced, the parts must be permitted to dry; the touch of water may be then repeated on the sides of the previously given forms next to the light, the blotting-paper applied to absorb the fluid, and then, by gently rubbing the forms with clean crumb of bread, the whiteness even of the paper may be produced, if required. Thus also touches of colour which appear offensive may be removed: but in such process, the greatest care should be taken to preserve the surface of the paper; because these lights or touches so washed up will require to be tinted with appropriate colours, which the object and its distance may require; in all of which

attention should be paid to the natural appearances of objects seen under the selected effect of atmosphere: this particular in the progress of study becomes of great importance to the truth of representation. Amongst the numerous directions that might be ventured upon in considering this under the head of making-out, as it is technically called, nothing satisfactory could be conveyed. The most useful would be, *the avoidance of minutiae* in distant parts, since it is better to do too little than too much. By reference to nature only can the degree of distinctness be ascertained; and where this can be done while a drawing is in progress, it should never be neglected: a strict attention to this will shew how Nature combines

“ In one harmonious whole her scatter'd charms;  
And o'er them flings appropriate force of light,  
Its nice gradations, and its bold effects.”

This appeal will teach the uniting of many small parts into one mass, the gradual diminution of clearness in local colouring, and the power of the atmosphere in producing harmony. It is during such investigations that a knowledge of the art is acquired, and precepts obtained, which never can be taught by books.

Liberty taken with a scene from nature in drawing does not include effect produced by the state of the atmosphere, chosen either by the requisites of the scene, or by the taste of the draughtsman. Perhaps the greatest advantage should be taken of shade to produce particular effects:

“ Behold what glorious scenes  
Arise through Nature's works from shade!

Lo! where the sun, just sinking in the west,  
Pours from th' horizon's verge a splendid ray,  
Which tenfold grandeur to the darkness adds.  
To aid thine eye, distrustful if the end  
Be fully gained, await the twilight hour,  
When the grey owl, sailing on lazy wing,  
Her circuit takes; when lengthen'd shades dissolve;  
Then in some corner place thy finished piece,  
Free from each garish ray: thine eye will there  
Be undisturbed by *parts*; there will the *whole*  
Be viewed collectively; the distance then  
Will, from its fore-ground, pleasingly retire,  
As distance ought, with true decreasing tone:  
If not, if shade or light be out of place,  
Thou seest the error, and mayst yet amend."

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### TRANSPARENT PAINTINGS.

ON drawings, when the surface of the paper has been preserved from friction, numerous effects of a luminous nature may be powerfully shewn.

This work accompanies a selection of scenes, exhibiting a few of those varieties of which the transparent principle is susceptible.

There is no subject which the sketch-book offers but may be thus treated; the application of various lights and intervening shades presents a scene under such different aspects, as to furnish delightful occupation and open rational sources of amusement, that "leave nor languor nor regret behind." The method by which these effects may be produced is subjoined.

The paper best suited for transparent drawing is the thinnest,

with the smoothest surface, rejecting such parts as have injuries, water-marks, or maker's name; and it should be suffered to expand in the wetting as much as possible before it is fastened on the drawing-board. The drawing may be advanced to the state of the subject, Plate X. with an increased power of colour.

If the subject be required for a simple transparent scene, the clouds and sky may be put in. If for the purpose of association with various shades, the sky should be tenderly indicated, that it may not interfere with the effect which those shades are intended to produce on the scene; but that the landcape may not appear unfinished when viewed by itself, it will be well to treat the subject as a mild evening scene, with a few light clouds floating along the horizon.

The drawing being thus advanced, a slight wooden frame, of appropriate size, should be glued on the flat surface, and fixed upon the drawing, while yet on the drawing-board, pressing it so that no part be left unsecured: in this state it should remain two or three hours to become firm; after which it may be separated by passing a knife round the outer edge of the frame or drawing-board.

Unless the drawing has been powerfully coloured, the effect, when held up to the light, will be feeble; but as it would be scarcely possible to finish it to the power required while on the drawing-board, the frame should be placed in an inclined position, as on an easel, in front of a window, and the additional power should then be given to the respective parts with their appropriate colours; which process will be better understood by those who have previously tinted the drawing. In this proceeding great power of

colour will be required, particularly in the fore-ground; and advantage may be taken to retouch or tint on the other side of the drawing, where double effect will be produced. The colours best adapted are those which possess a degree of opacity, such as the ochres, red and yellow; the Cologne earth or umber for browns; indigo and ochre for greens; sienna, burnt and raw, for richness: but in the sky or clouds, or where clearness in atmospheric tint is required, the washes will look better if composed of Prussian blue, and the warm tints of the horizon composed of lake and gamboge. This mode of treating a drawing admits of great delicacy, as well as great force, in finishing. After it shall have received all that is thought necessary to the intended effect, it may be rendered more luminous, wholly or partially, by the application of mastic spirit varnish: the sky, or most brilliant part, may be varnished on both sides of the drawing, to give it a greater degree of transparency for light, or to admit the particular tones of clouds, &c. produced by the shades.

The mastic varnish must be spread with a flat camel-hair brush; it will be distributed evenly by covering the surface quickly, passing the brush from side to side, and from top to bottom, regularly: all repetitions must be delayed till after the previous varnishing is quite dry.

On the shades may be represented various atmospheric phenomena, as sunrise, the different appearances of evening, twilight, moonlight, rainbow, storm, volcano, &c. If any one of these be constructed to arrange with a particular landscape, the effect will be rendered more complete; because the shades will then admit of

tones, or cast shadows, suited to the respective forms of the scene which they are to accompany.

Whatever may be drawn on the shade or back scene must be reversed, that is, the light thrown the contrary way to the landscape it is intended for; because the frame is to be fixed, as before described, and it is necessary the surfaces of the drawing and shade should be as close as possible to each other when exhibited. The shade, after the effect is put in, can be cut from the board, and then attached to its own frame or strainer; but there is a risk of its being uneven on its surface. If the reversing of the effect on the shade should be considered as an unpleasant process, the paper may be strained upon an open frame, and drawn or painted on, to suit its landscape, in the usual method, and the slight wooden frame afterwards attached to the back, that the surfaces of the scene and the shade may touch each other. In either case the shade must be varnished, in agreement with the desired representation.

An addition of colour and of power may be given to subjects, after thus finished, by touching and glazing with oil-colours, such as are sold in small portions tied in a bladder. In this process a palette and knife must be procured. The bladder should be punctured with a pin, and sufficient colour forced out on the palette; the colours should be mixed by means of the small pliant palette-knife, and the tints reduced with mastic varnish: the process will then be the same as before described for water-colours.

The subjects can be entirely painted with oil-colours, commencing on the transparent principle; the application of colours differing in nothing material from the process already described,

except that, instead of washing up for lights, they may be scraped up, while the colour is wet, with the end of the palette-knife. The parts thus treated, when perfectly dry, may be glazed upon with appropriate colours: such glazing colours must be reduced, with a mixture of spirit of turpentine and varnish in equal quantities, to the tone required. If masses appear too much illuminated, or if smaller parts appear cold, a rich tone may be made by a mixture of ivory black and burnt sienna, with which, in various degrees of strength, any portion of a transparency, except the distance, may be glazed into proper keeping. By repetitions of glazing and of touch a great degree of finish may be produced, with less trouble than with water-colours: the unpleasant smell from mixtures in oil is the only objection to their being more particularly recommended.

It may be necessary to observe, that subjects on the transparent principle appear to great advantage by lamp-light (an argand lamp in preference); and if the lamp be placed so as to act most powerfully on the principal light of the scene, it will be considerably improved in effect and brilliancy. The effects produced by the shades are various in proportion as they are near to the subject: frequently the most pleasing effect is exhibited when the shade, or back scene, is kept at a little distance from the view or landscape; or when it is gradually advanced from the light of the lamp to the subject, the gradations are very pleasing. Often when the shade is close at one end only, or at the top only, the indistinctness occasioned by the trifling removal of a part of the shade from the subject renders the scene more interesting, than when both subject and shade are close to each other. All these varieties will be discovered by a slight investigation of the properties of transparent painting.

It is of little consequence on what portion of a landscape early attempts are made; to repeat those attempts, even under circumstances of conscious failure, is of more importance to the amateur than is generally imagined. Improvement, and consequent gratification, must be the reward of application in proportion as the faculties are exercised:

“ All is the gift of industry, whate’er  
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